

Post Nuclear Apocalyptic Vision in Martin Amis's *Einstein's Monsters*

The research paper aims to analyze the study of Martin Amis's Einstein's Monsters in order to exhibit the philosophical concept of dystopia or anti-utopia. With the abundant evidences from stories and an essay which are collected in Einstein's Monsters, the researcher comes to find out that utopia cannot be maintained by Europeans due to several reasons, for instance, proliferation of nuclear nukes, unchecked flourishments of industrialization, sense of egotism, escalation of science and technology and many more. In doing so, the researcher has brought the concept of Krishan Kumar and M. Keith Booker. The theoretical concept of 'anti-utopia' is proposed by Krishan Kumar's Utopia and Anti-Utopia in Modern Times. Simultaneously, concept of 'cacotopia' is proposed by M. Keith Booker in The Dystopian Impulse in Modern Literature which does not celebrate the end of the world rather it warns the mankind for their massive destructive activities which create artificial apocalypse. These philosophical concepts can be applied and vividly found in Martin Amis's Einstein's Monsters. Basically, this research paper focuses on the five stories namely "Bujak and the Strong Force," "Insight at Flame Lake," "The Time Disease," "The Little Puppy That Could" and "The Immortals" where these stories portray the post nuclear apocalyptic vision which, obviously, demonstrates the philosophical concept of dystopia. It further explores the Bernard Brodie's concept of nuclear deterrence which discourages in the launching of nuclear wars. The research paper also illustrates the ruin of European world of utopia by showing the destruction created by nuclear nukes.

Keywords: Anti-utopia, Apocalyptic Vision, Cacotopia, Dystopia, Egotism, Industrialization, Nuclear Deterrence, Nuclear Nukes, Utopia

The present research paper explores how Martin Amis's *Einstein's Monsters* illustrates the post nuclear apocalyptic vision via the philosophical concept of dystopia. The researcher borrows the idea from Krishan Kumar's *Utopia and Anti-utopia in Modern Times* to explore how modern versions of utopia and anti-utopia engage in debate about the future of modern society, and especially the role of science within society. Kumar prefers to call anti-utopia instead of dystopia. Interchangeably, Martin Amis is critiquing on scientific optimism through his short stories which reflect catastrophic scenario. Furthermore, Amis is criticizing on anthropocentrism and call for bio-centric harmonism. In addition, *Einstein's Monsters* engages with large modern traumas and exhibits the post nuclear holocaust world.

Martin Amis's five short stories collected in *Einstein's Monsters* (1987) projects an anti-utopian world created by nuclear warfare during Second World War (1939-1945) and cold war. It is all about nuclear warfare which destroys the entire humanity and create nuclear holocaust. Amis presents several anecdotes related to nuclear warfare through his five stories i.e. "Bujak and the Strong Force or God's Dice," "Insight at Flame Lake," "The Time Disease," "The Little Puppy That Could" and "The Immortals". In the initial story of "Bujak and the Strong Force or God's Dice" portrays the condition of people after nuclear attack on Hiroshima and Nagasaki. Generally, this story talks about a Polish man, Bujak whose father and two brothers were killed at Katyn because of nuclear warfare. Likewise in the second story, "Insight at Flame Lake" features Dan whose father worked in delivering nuclear weapons and one day Dan's father committed suicide. As a result, Dan suffers from a unique disease called schizophrenia. Dan stays with his uncle, Ned. Similarly in the third story, "The Time Disease", narrator's wife has suffered with time disease which reverses the aging process, that is unwanted as all humans want to do is grow

older, ill and die in a bizarre post apocalyptic world. Likewise in the fourth story, “The Little Puppy That Could” takes the idea from children’s fable in which society is victimized by a giant mutated dog which eats one human a week. In the last story, “The Immortals” is narrated through first person point of view in which he narrates the end of time, as the last humanity came to New Zealand to die from radiation poisoning. All these stories depict the post apocalyptic vision because of nuclear activities.

In Martin Amis’s long introductory essay “Thinkability” acclaims, “Nuclear weapons can kill a human being a dozen times over in dozen different ways: and, before death– like certain spiders, like the headlights of cars– they seem to paralyse” (8). It means nuclear weapons have the capacity to kill the entire mankind dozen times in a dozen different ways. Amis further states, “Einstein’s Monsters’, by the way refers to nuclear weapons, but also to ourselves. We are Einstein’s monsters, not fully human, not for now” (6). These lines indicate that Einstein’s Monsters not only refer to nuclear weapons but also to humans because people create nuclear weapons to destroy one another with damaged psyche. Amis links monsters with nuclear weapons simultaneously with human being and they become nuclear being. Nuclear weapons are not only destructive but also fear creators among humans in their psyche. It captures the entire humanity in invisible jail. Stories of *Einstein’s Monsters* demonstrate a society which is on the verge of apocalyptic collapse.

Nuclear energy is germinated only for the alternative use of natural energy which halts in the eradication of natural sources and its energy as a result eco-system runs smoothly. With the evolution of technology, several innovative inventions take place to upgrade human life and standard. In opposed to, during the Second World War USA created nuclear weapons and launch it via air force in Hiroshima and

Nagasaki. Now, the actual problem arises that do the nuclear energy and weapons are really useful to mankind or it is just creating apocalyptic environment? The researcher aims to analyze Martin Amis's five stories collected in *Einstein's Monsters* to pose several questions in regard to nuclear warfare. In the story "The Little Puppy That Could" illustrates the mutated dog and project the anti-utopian world. Likewise in, "Insight at Flame Lake" Dan gets affected by schizophrenia which is bizarre disease. Similarly, in "The Time Disease" narrator's wife has suffered with time disease which reverses the aging process in apocalyptic world. In "The Immortals" the entire world comes to an end due to radiation poisoning because ozone layer is being depleted. In the last story "Bujak and the Strong Force" Bujak suffers from the grief of his father and brothers who were killed at Katyn. The world is slouching towards dystopia because of scientific optimism. Overall it is clear that, the five stories illustrate post apocalyptic vision where people die bizarrely. Thus, nuclear weapons aged our planet beyond repair as well as, it affects human lives physically and psychologically which can be vividly seen in *Einstein's Monsters*.

Martin Amis is a phenomenal experimentalist English author and the concept of utopia and dystopia come from England. During the Second World War, Amis is active in producing literary works related to destruction of the planet earth. Generally, his essays, novels and stories project anti-utopian view, for instance: *Dead Babies* (1975), *London Fields* (1989), *Time's Arrow: Or the Nature of the Offence* (1991), *Two Stories* (1994), *God's Dice* (1995) and many more. So, he himself calls Sherriff where he is watching bloody game of war and trying to control it. Demonstration of catastrophic vision is vividly seen in *Einstein's Monsters*. Being an English he exhibits the massive destruction takes place in England. His philosophical concept of dystopia is alike to Krishan Kumar's *Utopia and Anti-utopia in Modern Times*.

Amis's five stories depict the bizarre world of dystopia where the consequences of Second World War is vividly seen. As Krishan Kumar and Martin Amis are reformists, their ideas are matched in exhibiting dystopian world view.

This research work tries to analyze Martin Amis's *Einstein's Monsters* through the lens of anti-utopian concept. In this research work, the researcher focuses on how the world is challenged via the dystopian impulses by projecting the five stories where those untimely deaths of Bujak's father and brothers, Dan's father, killing of innocent people by mutated dog, people die from radiation poisonings demonstrate the pathetic condition of people living in a dystopian world. To support this, the researcher has borrowed the notion of dystopia from Krishan Kumar's *Utopia and Anti-utopia in Modern Times* as well as *Utopias and the Millennium* and M. Keith Booker's *The Dystopian Impulse in Modern Literature*. The word, 'Dystopia' literary refer to an imagined place or state in which everything is unpleasant or bad, typically a totalitarian or degraded one. But nowadays actually it does not seem imagined but it comes true after Second World War. Krishan Kumar's view on dystopia is never ending process because in 'Kalyuga' people have moral erosion so cold war takes place in various forms. Krishan Kumar, who uses the term anti-utopia in place of dystopia to signal what he sees as its purely negative, antithetical role, does stress that the interdependent relationship between utopia and anti-utopia. In his book entitled *Utopia and Anti-utopia in Modern Times* he states, "Utopia and anti-utopia are antithetical but yet interdependent. They are contrast concepts", getting their meaning and significance from their mutual differences. But the relationship is not symmetrical or equal. The anti-utopia is formed by utopia, and feeds parasitically on it (100)". It is interesting to note that he does not separate the faces of utopia for analytical purposes. He argues that dystopian literature is a part of the broader anti-utopian tradition of

thought, which opposes the very idea of utopia – usually by interpreting utopian thought to mean nothing more than political blueprints for radically changed societies. Furthermore, Kumar designates anti-utopia as a parasite where it sucks the utopian impulses. In regard to, dystopian literature has a different relationship in existing reality than utopian theory or literature.

To aid Krishan Kumar's concept the researcher has borrowed the ideas from M. Keith Booker's *The Dystopian Impulse in Modern Literature* where he clearly mentions, "Indeed, much of the history of recent utopian thought can be read as a gradual shift from utopian to dystopian emphases, while utopian thought itself has come more and more to be seen as escapist or even reactionary" (22). Booker means to say that utopian thought is gradually shifting towards dystopia because people have self-egotism. As Krishan Kumar thought regarding utopia in the same way Booker also states that utopian thought is shifting towards dystopian because to secure themselves humans are ready to destroy others. Even the thoughts of people are varying. Once utopia may not remain utopia in another dimension of time. Thus, utopia and utopian thought are changing depending upon time.

The researcher illustrates post apocalyptic vision in Martin Amis's *Einstein's Monsters* to make aware the people for their inevitable demise through their own makings. The researcher presents numerous critics' review and research works for the study of *Einstein's Monsters*. In *The New York Times* magazine, Carolyn See reviewed Amis's *Einstein's Monsters* with entitled, "Humanity is washed up – true or false?" acclaims, "*Einstein's Monsters*, a collection of five short stories about life before, during and after the surely upcoming nuclear holocaust" (32). She means to say that five stories portray the nuclear holocaust. See poses a question that humanity is washed up – true or false? Finally, she concludes that humanity is washed due to

nuclear warfare and world transforms into complete dystopia. She further argues, “And what is nuclear winter or doomsday itself if not humanity’s final Super Bowl?” (33). It indicates nuclear war creates a period of abnormal cold and darkness, caused by a layer of smoke and dust in the atmosphere blocking the sun's rays i.e. nuclear winter which enhances in inviting doomsday. At last See affirms, “By doing that, Mr. Amis has created stories that please at least as much as they horrify” (34). She intends to say that Amis’s stories created to please as well as to horrify because Amis keeps the myth of Perseus and Andromeda in “The Little Puppy That Could”. So, it is clear that nuclear warfare has adverse consequences in the entire world where each and every creature gets affected.

Simultaneously, in *National Review* Avid Lipsky states, “Amis’s *Einstein’s Monsters* has metamorphosed instead into a kind of anti-nuclear polemicist” (1). He intends to argue that Martin Amis’s *Einstein’s Monsters* is an anti-nuclear collection of stories. In addition, Lipsky urges, “When nuclear weapons become real to you, he tells us, hardly an hour passes without some throb or flash, some heavy pulse of imagined super-catastrophe. The hydrogen bomb has claimed its first English target, and it is the career of Martin Amis” (1). It means nuclear weapons effect not only in physical body but also in psychology of human mind. When the nuclear weapons real to mankind then we hardly pass an hour because of fear regarding nuclear weapons. Similarly, Lipsky alleges, “In his new role, Amis runs around like the sheriff in *Jaws*, as if he's the only person who knows there's a shark in town and everyone else is trying to keep the beaches open” (1). Here, Lipsky uses metaphor to convey his intended meaning where he clarifies that Martin Amis knows about consequences of nuclear warfare but everyone else is unaware and tries to proliferate nuclear weapons. Lipsky further affirms, “But Amis the satirist knows that it takes a lot more than

nuclear weaponry to explain the spiritual malaise of our country, just as Amis the writer knows (or ought to know) that there is always more than one explanation for any human phenomenon” (2). The lines exhibit that people should aware about spirituality and suggest not to run after materialistic commodities which enhances nuclear apocalypse.

Furthermore, in *The Washington Post* Bruce Cook asserts, “It’s the Bomb that makes everyone so crazy today, then in the post-holocaust world of “The Time Disease,” the bombs have made everyone a whole lot crazier” (11). He means to say that fear of nuclear bomb makes everyone so crazy in the post holocaust world. As in the story of “Time Disease” the narrator’s wife suffers from the time where her aging process is reversing which is unwanted because of post holocaust world. Cook further claims, “What the earth was like before man came along, and what man did to mess it up. “What was the matter?” he asks. Was it too nice for you or something? Jesus Christ, you were only here for about ten minutes. And look what you did” (13). Cook intends to clarify that the earth was peaceful and there was no fear of nuclear apocalypse before mankind but when the human being came then everything got messed up. Even several creatures get endangered and others are in the queue of extinction. So it is human who thinks himself a rational creature but human’s rationality is like a tip of an iceberg because human create nuclear weapons and launch nuclear warfare.

Similarly, John P. Clark reviewed *Einstein’s Monsters* in *Penn State University Press* where he acclaims:

This isn't the first time he's blended fiction and non-fiction on an apocalyptic theme. The 1980s was a decade rich with cultural nuclear paranoia. Pop songs like Frankie “Goes To Hollywood’s Two Tribes” and Nena’s “99 Red

Balloons” spewed out of our radios, and nuclear horror films like the BBC’s ghastly *Threads* scared the life out of us. Meanwhile, in the literary world, the feeling of impending doom was best summed up by Amis’s disturbing and brilliant book *Einstein’s Monsters*. (9)

John P. Clark contends that Amis blends fiction and non-fiction in an apocalyptic theme. The First two stories of *Einstein’s Monsters* i.e. “Bujak and the Strong Force or God’s Dice,” and “Insight at Flame Lake” are non-fiction whereas rest of three stories are based on fiction which overall illustrate an apocalyptic theme. Clark further asserts that the 1980s was a decade rich with cultural nuclear paranoia as *Einstein’s Monsters* also written in 1987. In the music and radios world demonstrates nuclear horror theme and in literary world, Amis portrays nuclear horrendous theme from *Einstein’s Monsters*. Clark further adds, “His short stories in *Einstein’s Monsters* are graphic, repulsive and compulsive: time becomes a fatal disease, a huge dog..., and a survivor of a nuclear war offers a powerful plea to residents of the 20th century” (34). It connotes *Einstein’s Monsters* stories are graphic, repulsive and compulsive which carry the theme of apocalypse by the stories where, in the story of “Time Disease” time becomes a fatal disease, in “The Little Puppy That Could” a huge dog become a hindrance, in “Bujak and the Strong Force” portrays a survivor of a nuclear war offers a powerful plea to the residents of twentieth century.

Simultaneously, *Einstein’s Monsters* reviewer, Matthew Selwyn asserts in *The Irish Times*, “The unprecedented scale and ferocity of this reality is almost impossible to conceptualize in fiction but Amis’s strange and halting stories grope for some form of expression which begins to ‘deal’ with the nuclear question” (2). He means to express that nuclear question and theme is difficult to absorb but Amis conceptualizes artistically in fictional and non-fictional stories. Selwyn further affirms, “From

monstrous dogs to schizophrenic teens, a philosophical strong man to an omniscient spectator that pays witness to our destruction, this is a violent, unusual response to the overwhelming anxiety of Amis's time" (2). Selwyn means to clarify through all the five stories where monstrous dog i.e. "The Little Puppy Could" to schizophrenic teen i.e. "Insight at Flame Lake", a philosophical strong man i.e. "Bujak and the Strong Force *or* God's Dice" to an omniscient spectator i.e. "The Immortals" which pay witness to our apocalyptic events. Likewise, Selwyn asserts, "In our age of irony, the greatest irony is that of Einsteinian knowledge: both the twentieth century's biggest leap forward in the understanding of the cosmos and the biggest threat to our continuing existence" (2). It means that the irony is, human beings have knowledge to understand the entire universe but they are themselves, who destroy the entire universe. So human beings are savior and destroyer at the same time which is the great irony. Selwyn contends, "Amis understands the potential threat of scientific discovery, wonderful and progressive thought it can be ... Martin Amis is a man of the nuclear generation, and his own anxiety and unease hangs heavy on Einstein's *Monsters*" (3). He clarifies that Amis understands potential threat of scientific discovery that is why Amis critiques on scientific optimism. Selwyn says that Martin Amis is a man of the nuclear generation and his own anxiety which he expressed through *Einstein's Monsters*.

Similarly, Matthew Selwyn further acclaims, "The stories are stylistically so different – some a form of realism, others faintly fantastical or dystopic, one is even a retelling of the Greek myth of Perseus and Andromeda – that it can be hard to judge them as a whole" (4). It indicates that Matthew investigates Amis's *Einstein's Monsters* where he asserts that the Amis presents the stories so stylistically and uniquely where there is the blend of fiction and non-fiction. Especially, Selwyn

analyzes the story of “The Little Puppy That Could” which brings the allusion from Greek mythology of Perseus and Andromeda. At last Selwyn explores, “... which nuclear weapons exist, in which one is at all times on the verge of a global holocaust” (4). This interesting line connotes whence the nuclear weapons exist till then the Earth is on the verge of global holocaust.

Likewise, Tom Craig reviewed *Einstein’s Monsters* in *British Council Literature* by asserting, “*Einstein’s Monsters* collecting five short stories vividly portray nuclear catastrophe and apocalypse” (1). Craig means to explain that Amis’s *Einstein’s Monsters* illustrates the destruction of the entire world due to nuclear warfare. So, nuclear warfare creates artificial catastrophe and apocalypse. Similarly, Victory Crayne asserts, “His short– story collection *Einstein’s Monsters* (1987) finds stupidity and horror in a world filled with nuclear weapons” (26) in *Encyclopedia Britannica*. Crayne indicates that *Einstein’s Monsters* has stupidity and horror in a world filled with nuclear weapons. In “The Little Puppy That Could” and “The Time Disease” have some glimpses of horror whereas as other stories portray stupidity. So, the anthology of *Einstein’s Monsters* has stupidity and horror where the world is filled with nuclear weapons.

The aforementioned literature reviews by several renowned critics mostly deal with the dystopian stories of *Einstein’s Monsters* where they state that stories are hovering around apocalypse constructed via nuclear warfare. All vehicles for creation have turned instead to destruction. Furthermore, David Howard Davis’s book entitled *Ignoring the Apocalypse to Prevent Environment Catastrophe Goes Astray* clearly states, countries are making nuclear weapons to secure their nation but nuclear weapons cannot ultimately provide national security rather “The destruction caused by nuclear is obviously international” (3). Single failure of nuclear deterrence can end

the entire world. Human-beings show reckless behavior regarding each and every aspect of their physical environment. Thus, nuclear weapons aged our planets beyond repair. This research paper takes an indepth study of philosophical concept of dystopia as a core issue in the text. Furthermore, as methodological process the researcher picks Krishan Kumar's concept of anti-utopia and M. Keith Booker's concept of utopia and dystopia.

Unlike the other novels or stories, Martin Amis does not objectify the Bomb to use as a plot construction or vehicle for political posturing. Instead, Amis blends fiction and non-fiction stylistically to exhibit his core of idea of nuclear apocalypse. The issues of apocalypse demands of destruction and horror so Amis cleverly projects his ideas by not only portraying bombs as the central vehicle but through metaphor and allegory to illustrate his points. Amis believes that bomb destroyed us not with its explosive capabilities but of threat. Amis is bargaining with eventual disaster, granting importance to nuclear issues. When Amis brings nuclear weapons into discussion, the shift focuses from life to death. Amis is sick of nuclear weapons because the money spent on their development, the toxins they emit which hampers in psychology of human mind. People are living with the knowledge that all life could be wiped out any moment. This threat obviously changes the value of existence and alters the moral codes. Writing about nuclear is the first step toward bringing marginal darkness and into textual light

As Krishan Kumar is elegantly familiar with the modern Anglo-American utopian and dystopian literature focuses upon the period 1880-1950 where he analyzes several dystopian fictions i.e. Edward Bellamy's *Looking Backward*, H. G. Well's *The Time Machine* and *The War of the Worlds*, Aldous Huxley's *Brave New World*, George Orwell's *Nineteen Eighty-Four* and B. F. Skinner's *Walden Two*.

Similarly, M. Keith Booker's *The Dystopian Impulse in Modern Literature* adds a new dimension in the concept of dystopia where he presents a society marked by suffering caused by human and political evils. Furthermore, Martin Amis's *Einstein's Monsters* perfectly justify the anti-utopian philosophical concept via his five stories regarding nuclear warfare which exhibit the ethos of post nuclear catastrophic vision. In regard to, Kumar's concept of dystopia elaborates the modern society where socialism and science play the vital role in making dystopian world. Similarly, Bernard Brodie's deterrence theory is really applicable to halt the nuclear activity because it threatens one party to another party of nuclear dangers. Thus, it is crystal clear that the philosophical concept of dystopia can be applied in Amis's anthology of stories, *Einstein's Monsters*.

M. Keith Booker's *The Dystopian Impulse in Modern Literature* vividly affirms, "Science has played a major role in the history of utopian thinking and in the modern turn from utopia to dystopia" (5). Booker explains that in the history science has played a major role in utopian thinking but in the modern time utopian thinking shifts into dystopian. This happens exactly in one of the stories of *Einstein's Monsters* i.e. "Bujak and the Strong Force or God's Dice" where Amis portrays that science and technology help in making the place utopia but in modern times that knowledge becomes the cause of destruction. In the story, Samson, the narrator states about Bujak, "A personal holocaust. In the days that I followed I saw and felt all of Bujak's violence. His life went deep into the century. Warrior-caste, he fought in Warsaw in 1939. He lost his father and two brothers at Katyn" (31). These lines justify that before Second World War (nuclear age) the life of Bujak was full of joy, peace and happiness but after the Second World War his all happiness fade away because his father and brothers were killed at Katyn. Bujak faces a personal holocaust all because

of nuclear warfare in the Second World War. So, in the history of utopia thinking there was peace and calm along with science enhances the living standard but in modern times Einsteinian knowledge turns into the cause of devastation. So, gradually utopia transforms into dystopia due to the negative role of science.

Simultaneously, Michael D. Gordin et. al's *Utopia/ Dystopia Condition of Historical Possibilities* clearly mentions that the dystopia is a utopia which has gone wrong. Furthermore, they state that dystopias portray the actual societies to warn its people. They inscribe:

Dystopia, typically invoked, it is a utopia that has gone wrong, or a utopia that functions only for a particular segment of society. In a sense, despite their relatively recent literary and cinematic invention, dystopias resemble the actual societies' historians encounter in their research: planned, but not planned all that well or justly. One need not be a cynic to believe that something in the notion of dystopia would be attractive and useful for historians of all stripes. (1)

Michael D. Gordin et. al argue that anti-utopia is a utopia that has gone wrong as well as the utopia that functions only for a particular segment of society. Dystopian novels, stories, essays, poems reflect the real societies not ideal one. So to understand the philosophy of dystopia, one should be cynic because it would not be alluring. This philosophical concept is matched with Martin Amis's, "The Immortals" where the main character, The Immortal narrates the story in which he depicts that before the invention of nukes the world is in order, peace and carefree but after dropping nuclear bombs, he states that he had no more carefree days which is more than his juniors ever had. The immortal states:

It's quite a prospect. Soon the people will all be gone and I will be alone for

ever. The human beings around here are in very bad shape, what with the solar radiation, the immunity problem, the rat-and-roach diet and so on. They are the last; but they can't last. Here they come again, staggering out to watch the hell of sunset. They all suffer from disease and delusions. (117)

These lines prove that the world is undisturbed till nuclear weapons but after nuclear activities, the ozone layer has been eroding as a result solar radiation hits on the earth and invites various bizarre diseases. Amis directly acclaims that soon the people will all be gone and the Immortal will be alone forever. Human beings are in very bad shape due to solar radiation. People have less immunity power so they die and become the food of rat and cockroach. After the dinosaur era, humans are last but they cannot last because of nuclear activities. Amis further delineates, "We crackle with cancers, we fizz with synergisms, under the furious and birdless sky. Shyly we peer at the heaven— filing target of the sun" (126). These lines justify that solar radiation does not only affect the human but also affect to the entire ecological system. Sky becomes birdless. Ozone layer is being depleted because of nuclear smog and other factors as a result, excessive solar radiation hits on the earth. Additionally, he acclaims, "...who never did anything or went anywhere and is now painfully and noisily dying of solar radiation along with everybody else" (126). It means the innocent human and other creatures also get affected of solar radiation as a result the sky become birdless and human have several diseases related to skin. Thus, Amis is critiquing on scientific optimism by depicting the pathetic condition of dystopian world.

Likewise, M. Keith Booker states regarding scientific optimism which aids in making dystopian world, "Similarly, even during the triumphant rise of science to cultural hegemony in the seventeenth and early eighteenth centuries, writer like Jonathan Swift were already warning of the potential dangers (especially spiritual) of

an overreliance on science and technological methods of thought and problem solving” (*The Dystopian Impulse in Modern Literature*, 6). Booker means to say that in the early eighteenth century there was the triumphant rise of science so the writer like Jonathan Swift was warning of the potential dangers of overdependence on science and technology may give fruitful impact but the consequences in future will be disastrous like in *Einstein’s Monsters’s* “The Little Puppy That Could”. Martin Amis clearly portrays the aftereffect of nuclear activities where the little puppy transforms into giant cannibal dog which eats a human in a week. Martin Amis mentions:

The dog was eight feet long and four feet high...In times of yore the dog ate pretty well anything he could keep down, like a shark...The village was his food. He seemed to need about one human being a week. He wasn’t all that greedy, and human beings, he found, went a long way. Nobody in the village had any idea what to do about the dog. (95)

These lines justify that nuclear activities create mutation effect not only in human but also in the entire ecological system. The dog is mutated into giant cannibal which is eight feet long and four feet high. The giant dog ate anything like a shark so his food was the village. The dog ate one human being a week for sure. Nobody in the village had any idea about what to do with the dog. So, the villagers were in trouble. Amis cleverly uses the metaphor of dog for nuclear weapons which can eat millions of people at any time. So, the people do not know what to do with the nuclear nukes. The effects of nuclear activities are non-negligible. Survey by United Nation Organization mentions that still in Hiroshima and Nagasaki people are in affect of nuclear radiation where many people get birth as handicapped. So, nuclear nukes have impacted on culture, way of living standard, and in perspective to look at the world.

In Krishan Kumar's study on anti-utopia delineates that utopia and dystopia are the two sides of the same coin because today's utopia becomes dystopia after sometime. Krishan Kumar mentions regarding utopia and dystopia:

The anti-utopia is formed by utopia and feeds parasitically on it. It depends for its survival on the persistence of utopia. Utopia is original; anti-utopia is copy-only, as it were always colored black. It is utopia that provides the positive content to which anti-utopia makes the negative response. Anti-utopia draws its material from utopia and resembles it in a manner that desires the affirmation of utopia. It is the mirror-image of utopia but a distorted image, seen in a cracked mirror. (100)

Aforementioned lines intelligibly means that dystopia is just a copy of utopia so utopia and dystopia are not exactly opposite, though they are antithetical and different. Dystopia needs utopia for its survival because dystopia is like a parasite. Utopia always provide positive content to which anti-utopia makes the negative response. Furthermore, Michael D. Gordin et al. states, "Dystopia, utopia's twentieth-century doppelganger, also has different escaping its literary fetters" (1). This statement proves that the dystopia is not contrary of utopia. Anti-utopia is born of a sense of frustrated and thwarted utopianism. It is generally recognizable as a distorted reflection of utopia as the utopian promises of happiness and progress are reserved in dystopia. Amis's *Einstein's Monsters* also depict that the dystopia is not exactly opposite of utopia through his stories. In "Insight at Flame Lake" Dan mentions, "Last night I made a distinguished addition to my vast repertoire of atomic dreams, my dreams of nuclear supercatastrophe (you could hardly call them nightmares any more)" (55). In the past days, people have sound sleep and barely have a nightmare because of utopian thinking but dystopia, is a parasite, make dream into a nightmare

in modern age. People have fear of nuclear nukes so they have atomic dreams of nuclear super catastrophe. Thus, it is proved that dystopia sucks the utopian impulses as a result progress and happiness reversed. Thomas Mautner defines dystopia as “Fictional account of bad political and social conditions the story is often one of social and political movements or development which promise utopia and inspire hope, but end up as a utopia in reverse” (119). Dystopia is often presented under the guise of false utopia. Mautner states that dystopia inspires and gives hope but end up in reverse. As Martin Amis presents that dystopia reverses the happiness and progress.

Stephen Bann vividly mentions: “The ‘End of Utopia’ – colourfully expressed in Baudrillard’s catchy declaration that ‘the year 2000 will not take place’ – is a concept that seems to suit our contemporary experience of society and politics on the world scale” (01). Bann declares from the line of Baudrillard that the dawn of ending world has come because of modern dystopic attitude of people. People are fond of doing extreme works such as nuclear activities, wars which enhance the world on the verge of apocalypse. In Amis’s *Einstein’s Monsters* clearly state in the introductory section,

I was born on August 25, 1949: four days later the Russians successfully tested their first atom bomb, and *deterrence* was in place. So I had those four carefree days, which is more than my juniors ever had. I didn’t really make the most of them. I spent half the time under a bubble. Even as things stood, I was born in a state of acute shock. (7)

This excerpt justifies that Martin Amis was born on August 25, 1949 just four days after the Russians successfully tested their first atom bomb. So he had only four carefree days but even the four days his juniors never had. Martin Amis asserts that he spent half the time under a bubble so he did not know much about the nuclear nukes

and deterrence. These statements prove that the modern anti-utopian world is unknown and uncertain which may diminish at any time as Stephen Bann acclaims.

Furthermore, Bann delineates, “So it is in the very nature of utopian discourse that it should provoke both fictional and historical analysis” (3). Utopian as well as dystopian discourses that provoke fictional and historical analysis which is exactly occurred in *Einstein’s Monsters* where “The Time Disease,” “The Little Puppy That Could” and “The Immortals” are fictional based stories whereas “Bujak and the Strong Force or God’s Dice” and “Insight at Flame Lake” have historical analysis. As Stephen Bann states that dystopian and utopian narratives should have both accounts fictional and historical which could vividly be seen in Amis’s *Einstein’s Monsters*.

Simultaneously, M. Keith Booker adds a great milestone regarding utopia / dystopia in *The Dystopian Impulse in Modern Literature* where he acclaims:

Not surprisingly, nineteenth-century utopian visions showed a powerful ambivalence toward science and technology. For example, mechanization plays an important role in the industrial efficiency of the socialistic utopia of Edward Bellamy’s *Looking Backward* (1888), but in Samuel Butler’s *Erewhon* (1872) machines have been banished altogether because of their tendency to tyrannize the men who made them. (6)

This extract explains that nineteenth century’s vision of utopia was concerning with science and technology in opposed to Samuel Butler comprehensibly states that the reason of being dystopian world is science and technology so he mentions that machines have been banished altogether because of their tendency to tyrannize the men who made them. Similar to this, Amis also exhibits that science and technology tyrannize the human being and become the cause of artificial apocalypse. In “The Immortals” Amis mentions, “Tokyo after the nuclear attack was not a pretty sight. An

oily black cake with little brocades of fire. My life has been crammed with death - death is my life – but this was a new wrinkle. Everything had gone. Nothing was happening” (123). Amis wears the mask of the Immortal and states that science and technology tyrannize the mankind because of nuclear warfare Tokyo was devastated. Amis presents the serious issue in a simple way. He portrays the massive explosion in Tokyo as an oily black cake with the fire candles. Thus, Amis delineates that science and technology tyrannize the mankind by its explosive capabilities.

Furthermore, M. Keith Booker presents that how science and technology play a vital role in making utopia/dystopia:

Plato’s *Republic*, one of the earliest utopian works still widely read in modern times... But Plato’s later *Laws*, another exploration of an ideal vision of society, warns that the innovation brought about by technological advancement might potentially be disruptive and upsetting. Similarly, even during the triumphant rise of science of cultural hegemony in the seventeenth and early eighteenth centuries, writers like Jonathan Swift were already warning of the potential dangers (especially spiritual) of an overreliance on scientific and technological methods of thought and problem solving. (6)

Booker clarifies the concept of dystopia by bringing the references of Plato and Jonathan Swift where Plato warns that the innovation of science and technology create the society disruptive and upsetting, Jonathan swift also expresses about the warning of the potential dangers of an overreliance on science and technology. People tend to create utopian world with the help of science and technology but scientific optimism and overreliance creates anti-utopian world. To regard this, Martin Amis acclaims:

Their size (nuclear bombs), their power, has no theoretical limit. They are

biblical in their anger. They are cleverly the worst thing that has ever happened to the planet, and they are mass- produced, and inexpensive. In a way, their most extraordinary single characteristic is that they are man-made. They distort all life and subvert all freedoms. Somehow, they give us no choice. Not a soul on earth wants them, but here they all are. (8)

The above lines illustrate that nuclear bombs' size and power are beyond the limit. They are like Lucifer of biblical character. Nuclear nukes are the worst thing that has ever happened to the planet and even they are mass – produced and inexpensive. Nuclear bombs are man-made. So, human beings invite own doom by themselves. Thus, overreliance of science and technology change all life and it subverts all freedoms. Science and technology give us no choice and not a soul on earth wants them however they all are here. Similarly, George Orwell asserts about dystopia, “The exact opposite of the stupid hedonistic Utopias that the old reformers imagined” (1984 220). Dystopia is the exact opposite of stupid hedonistic utopias. In addition, Elliott diagnoses a suspicion of utopian concepts: “Utopia is a bad word today not because we despair of being able to achieve it but because we fear it. Utopia itself has become the enemy” (89). According to Elliott dystopia word is a fear creator. So, people do not contemplate much about dystopian effect and they just frightened through dystopia.

Likewise, M. Keith Booker explores that the dystopian fictions implement defamiliarization technique. In regard to, he affirms:

The principal technique of dystopian fiction is defamiliarization: by focusing their critiques of society on spatially or temporally distant settings, dystopian fictions provide fresh perspectives on problematic social and political practices that might otherwise be taken for granted or considered natural and

inevitable. This exploration of alternative perspectives obviously recalls the technique of defamiliarization that the Russian Formalists saw as the literary technique par excellence and as constitutive of the difference between literary and nonliterary discourse, but it even more directly recalls the alienation effect of Bertolt Brecht in the way it denies this difference and links the emergence of new perspective on literary themes to specific social and political issues in the real world. (19)

Booker claims that dystopian fiction/stories usually implements defamiliarization technique to provide fresh perspectives on dystopian society which enhances in the exhibition of real society. Russian Formalists' defamiliarization deploys in literary discourse which directly recalls the alienation effect of Bertolt Brecht due to this technique dystopian concept comes into light. In Amis's *Einstein's Monsters* the discourses are unique and different in compare to other sort of stories/fiction. Amis states, "Although we don't know what to do about nuclear weapons, or how to live with nuclear weapons, we are slowly learning how write about them" (9). Amis directly utters that we do not know what to do about nuclear weapons but still we are learning about how to live with them as well as how to write about them. So, the discourses are straight forward which directly touches to the readers' heart.

Furthermore, in "The Time Disease" Lou utters:

Others say that *time* was a result of the first nuclear conflicts (limited theatre, Persia v. Pakistan, Zaire v. Niigeria, and so on, no really big deal or anything: they took the heat and the light, and we took the cold and the dark; it helped fuck the sky, that factor) and more particularly of the saturation TV coverage that followed: all day the screen writhed with flesh, flesh dying or living in a queer state of age. (72)

This line portraits that Amis uses slang word 'fuck' to implement the technique of defamiliarization for giving more highlights on dystopia. Similarly, Booker asserts, "Many dystopian fictions, meanwhile, suggest that even these "democratic" societies can have their nightmarish sides" (20). Even democratic societies have dystopian impulses which are crooked inside and fresh from outside.

Various terms have been employed to indicate dystopia by Booker, therefore, he states, "Designations like "dystopia," "negative utopia," "antiutopia," "heterotopia," and "cacotopia" have variously been used to describe this phenomenon, though the terms have not always been employed interchangeably" (22). However, Booker generally uses the term "dystopia" which means any imaginative view of a society that is oriented toward highlighting in a critical way of negative or problematic features of that society's vision of the ideal. Moreover, Booker asserts, "For one thing, the technology that had long been so central to Western utopian dreams had now brought about the advent of nuclear weapons with the concomitant threat of the sudden end of civilization" (91). It means that the technology which was worshipped by challenging God's existence is now become the threat of sudden end of civilization. Utopian dreams now transform into dystopia. In the same way, Amis's *Einstein's Monsters* portrays the threat of nuclear weapons where he acclaims in Insight at Flame Lake, "It liquefies, and bubbles, like boiling water. And now the lake looks like boiling steel what with the sun piling into it day after day" (61). This means there is tremendous rise in temperature due to thermonuclear detonation. The sun which is ninety miles away that still hurts if we look at the sun. Now, the lake seems to be chilled but it looks like boiling steel where the sun piling heat day after day. In the story, Dan's entry, "Dad was a physicist, of a kind. I am going to be one too. He worked in the subatomic realm. I am attracted to radio and X-ray astronomy, to

cosmology and uranometry – to the stars” (56). Dan’s father worked in the subatomic realm and he was attracted to technology which killed him at last and Dan also fascinated to radio and X-ray astronomy but he also gets his doom by suffering from schizophrenia. Hence, technology makes topsy-turvy in the course of development.

J.C. Davis argues regarding utopia, “Innovation via science or technology also had to controlled or eliminated” (23). In utopian vision, the innovation via science had to be controlled or banished but in dystopian concept it rather flourishes and encourages producing more because it comforts to the people. As Krishan Kumar illustrates related to the end of utopia, “‘Endism’ is rampant, and likely to become even more so as we get closer to the end of the second millennium” (63). According to Krishan Kumar he acclaims that the end of earth has come near to us as we get closer to the end of second millennium because the triumphant rise of innovation via science makes enslave to their entire modern world. Interchangeably, Amis’s *Einstein’s Monsters* also projects super-catastrophe due to nuclear advent, thus, time of apocalypse come close. Amis asserts, “Nuclear war is seven minutes away, and might be over in an afternoon. How far away is nuclear disarmament? We are waiting. And the weapons are waiting” (8). Amis explains that nuclear war is just seven minutes away and might be over in an afternoon. The final doomsday is so close and it falls all of sudden and stops at afternoon. So endism is certain after the second millennium. In addition, Krishan Kumar demonstrates, “There is no need to imagine anything new. We already live in the millennial new age, the last age” (63). This proves that the there is few span of time because of nuclear activities and radiation effect.

Simultaneously, Krishan Kumar further states, “History is littered with failed utopian experiments, many of them unappealing in their lifetime and bloody in their

end” (65). Kumar means to argue that utopian dreams are failed and takes the position by anti-utopian vision because people are more self-centered and full of egotism. This type of attribute can be found in Amis’s *Einstein’s Monsters’s* “Bujak and the Strong Force or God’s Dice” where Samson affirms:

The hall had an odd smell to it, the smell of cigarette-smoke and jam. Bujak tipped open the living –room door. The room looked like half of something torn in two. On the floor an empty vodka bottle seemed to tip slightly on its axis. Leokadia lay naked in the corner. One leg was bent at an impossible angle. Bujak moved through the terrible rooms. Roza and Boguslawa lay on their beds, naked, contorted, frozen, like Leokadia. In Leokadia’s room two strange men were sleeping. Bujak closed the bedroom door behind him and removed his cap. (44)

Amis tries to describe the anti-utopian scenario. He paints Bujak’s house as if it is dystopian world. Leokadia was raped and her naked body was in the corner of the room. Bujak moved through the terrible rooms and saw Roza and Boguslawa lay on their beds naked like Leokadia. In Leokadia’s room two strange men were sleeping. He pictorizes that people are selfish, arrogant and merciless where people kill one another just because of money or sexual passion. In this way, the modern society is full of dystopian impulses and utopia cannot be existed. Similarly, Samson, the narrator, delineates, “A personal holocaust. In the days that followed I saw and felt all of Bujak’s violence” (31). Samson saw and felt Bujak’s violence and sufferings where Bujak alone faces hindrances and nobody is there to help him. Modern people generally face personal problems and they encounter with individual holocaust.

Krishan Kumar affirms, “The view that utopian thought, which for nearly five hundred years had fired the European imagination with dreams of a better future, was

now bankrupt, can be seen to have been widely held even further back in the century” (64). This line exhibits that nearly five hundred years ago, utopian thought had fired the European imagination with dreams of a better future was now bankrupt so vision of utopia turns into dystopia. In this regard, Amis (wearing mask of Samson) asserts in his “Bujak and the Strong Force *or* God’s Dice” story, “It seems that everyone loses someone in the big deaths” (34). Amis means to say that there is massive proliferation of death so death is, now, common issue. Utopian visions are no more and it is bankrupt now. Deaths in Hiroshima and Nagasaki enhance pessimism as a result world is slouching towards dystopia.

Furthermore, Krishan Kumar argues that the half past of twentieth century’s anti-utopians see utopia as poisonous inheritance, where he acclaims:

The current anti-utopians also see utopia as a poisonous inheritance. Its burial by the revolutions of 1989 in Central and Eastern Europe in an event to be celebrated, not mourned, according to Hans Magnus Enzensberger. We should not fear that by bidding ‘farewell to utopia’ we would be losing the element of dream or desire in society. (71)

This extract indicates that this era of twenty first century’s anti-utopians see utopia as a poisonous. Now people start celebrating anti-utopian vision because people losing the element of dream or desire in society. Interchangeably, Martin Amis also projects the dystopian vision via “Bujak and the Strong Force *or* God’s Dice” story where Samson affirms that Bujak quits dreaming of utopian vision because of extreme and ultimate violation he gets. In the story, Samson announces:

To paraphrase Bujak, as I understood him... We live in a shameful shadowland. Quietly, our idea of human life has changed, thinned out. We can’t help but think less of it now. The human race has declassified itself. It does

not live anymore; it just survives, like an animal. We endure the suicide's shame, the shame of the murderer, the shame of the victim. (41)

Amis delineates that the people have murdered their utopian vision so they live in a shameful shadowland. Now, the idea of human life has changed, thinned out and people cannot halt but they reduce it. The human race has declassified itself. People have no mercy at all, just they live like an animal. Human beings endure most of the panic things like suicide's shame, the shame of murderer, the shame of victim and many more. Simultaneously, Kumar portrays the idea of Francis Fukuyama where he demonstrates, "We have reached the end of history" (77). The end of history is all because of anti-utopian thought where utopian concept has died at all. This is exactly Amis explores.

Krishan Kumar argues that East Europeans are well aware of the poisoning of their land and the pollution of their atmosphere due to unchecked industrialism. Thus, Kumar delineates:

East Europeans are very well aware of the poisoning of their land and the pollution of their atmosphere by unchecked industrialism. In their case it was called socialism, in ours capitalism. Some Eastern Europeans also see that the solution to their problems cannot therefore be the wholesale importation of market capitalism in all its unadorned glory. In that sense East European cannot, as some of them hope, go back to their past to 'restart' history. (80)

Kumar argues that East Europeans make pollution knowingly by unchecked industrialism and to cover this case it was called socialism but actually it was called capitalism. Due to severe high ambitious invention and industrialism this world further pushes toward anti-utopia. Eastern Europeans also know that the solution of this problem is impossible so they glorify the capitalism which obviously enhances

the dystopian world. In the same way, Martin Amis also criticizes the industrialism and activity of nuclear nukes in his introductory section where he affirms, “I didn’t know why nuclear weapons were in my life or who had put them here. I didn’t know what to do about them. I didn’t want to think about them. They made me feel sick” (7). Martin Amis uses the discourse ironically to satire in the proliferation of nuclear weapons and industrialism. Amis argues that nuclear nukes are unwanted and even thinking about it, is useless. In a same way the rapid growth of industrialization is unnecessary so these various factors create the planet dystopian.

Krishan Kumar further argues that our physical environment is deteriorating at an ever-faster rate, so, he acclaims:

To name but a few: the fact that in some part of the globe, at any given time, a state of what can only be defined as war exists; the fact that our physical environment is deteriorating at an ever-faster and more alarming rate; the phenomenon of overpopulation, and the corresponding inability of economic science to come up with even partially credible answers to the abject poverty and misery in which four-fifths of the world’s inhabitants are forced to live; and the radical event, even genetic, manipulation of living organisms, including human beings, that has been made possible by an overwhelming, exponential increase in scientific discoveries. (81)

Krishan Kumar vividly states that the physical environment is worsening at an ever-faster and more alarming rate due to scientific optimism. Science and technology create the radical event even due to mutation many people born differently able, manipulation and transplantation of living organisms and many more effects can be seen in dystopian world. Here, Kumar proves that one of factors to make the world dystopian is extreme implementation of science and technology. Martin Amis also

strongly criticizes the science and technology which create nuclear nukes. In the story, “The Immortals”, where Amis acclaims, “At first, around here, we were pleased when the world started getting warmer. We were pleased when things started brightening up again. Winter is always hard; but nuclear winter is somehow especially grim” (119). This line means to say that first of all nuclear energy pleased the world by started getting warmer and brighter. However, Amis explore that nuclear activities have adverse effect on environment and creates nuclear winter by blocking the sun ray’s via nuclear smog.

To support the philosophical vision of dystopia, the researcher presents the concept of Krishan Kumar’s *Utopia and the Millennium* where he delineates:

The profound changes in the social structure, the violent process of urbanization, the effect of the Industrial Revolution on the countryside, the damage wrought on the ecology, the new means of production being implemented and, above all, the absolute triumph of technology—all of these played a part in creating a sense of unease and fear. (84)

The above extract clearly claims that the vital changes take place all because of triumph of technology which creates a sense of unease and fear in mankind as well as entire eco-system. The damage wrought on the ecology due to violent process of urbanization on the countryside, Industrial Revolution and above all the absolute triumph of technology. Vita Fortunati also agrees in the above statements and states that the anti-utopian modern society is being created due to violent process of urbanization, the effects of the Industrial Revolution on the countryside, the new means of producing being implemented and above all, the triumph of technology. So, she opposes the rise of technology which create dystopian world. Furthermore, she explores the world as utopian/dystopian from the perspective of female. Martin Amis

homogeneously criticizes technology and its new innovation creates mass destruction. Amis affirms in his introductory essay, “The enemy is not made of flesh and blood but of hide and ice; to them, nuclear holocausts are meat and drink” (19). The enemy (nuclear bombs) is not made of flesh and blood so they are almost indestructible. So, Amis argues that the central enemy of human is none other than technology which is created by human, obviously. Furthermore, Martin Amis is also trying to deliver same sort of message through *Einstein’s Monsters*’s story of “Insight at flame Lake” where Dan writes in his notebook by mentioning:

It is fuelled by particle of decay. If you want to witness nuclear fusion, then take a look at the sun. Ah, but you can’t. Even at a distance of ninety million miles, it still hurts the eye. A thermonuclear detonation gives rise to temperatures appreciably greater than those to be found in the sun’s core—or anywhere else in the universe, expect for transient phenomena like exploding stars. (61)

Here, Martin Amis wears the mask of Dan and trying to tell that if you would like to check the effect of nuclear activity then you need not to do much, just have a glance to the sky where extreme heat could be sensed from the sun which is ninety million miles far from the earth. A thermonuclear detonation gives extreme rise to temperature. So, nuclear activities effect in the environment which proves the notion of Krishan Kumar where he states that the absolute triumph of technology played a part in creating a sense of unease and fear.

Similarly, Vita Fortunati acclaims, “This sub-category of science fiction was to proliferate after the atom bomb was dropped on Hiroshima in 1945, and its main theme was the terror felt by those living on the eve of total destruction” (85).

Fortunati indicates that after the attack on Hiroshima, there was the massive

proliferation of science fiction and the best examples are Amis's *Einstein's Monsters*, McCarthy's *The Road*, H.G. Wells's *The Time Machine* and many more. Martin Amis's *Einstein's Monsters* (1987) is written after the attack on Hiroshima and Nagasaki. Likewise, Fortunati further acclaims, "In H.G. Wells's *The Time Machine* (1895) and E.M. Forster's *The Machine Stops* (1909), the apocalyptic vision does not serve to celebrate the end of the world, but rather functions as a sort of warning cry that is meant to force humanity to sit up and take notice of its self-destructive practices" (86). According to her, most of the dystopian and apocalyptic fictions do not celebrate the end of the world rather they give warning to halt the destructive practices. In Amis's *Einstein's Monsters* also he does not only celebrate the apocalypse rather he warns through all the five stories. For instance, in the story "The Little Puppy That Could" Andromeda states, "But the little puppy did not turn. With a howl of terror and triumph he hurled himself high into the flames – and the dog like a blind missile, heat-seeking, like a weapon of spittle and blood, could only follow" (112). It is crystal clear that Amis is just trying to warn the world regarding nuclear nukes by presenting the myth of Perseus and Andromeda. Here, Amis cleverly uses the metaphor of dog as a nuclear weapon.

Furthermore, Fortunati acclaims, "These modern writers again employed the myth of the end of the world, but they were able to enrich it with references to the potential for self-destruction that man had perfected in the meantime" (87). She affirms that modern writers implemented the myth of the end of the world but the reason of ending world is not supernatural or natural apocalypse rather it is artificial massive destruction due to nuclear nukes. In regard to, Amis delineates that playing with nuclear energy is, "digging its own grave" (20). Thus, nuclear nukes creates artificial apocalypse by playing with nuclear nukes so they dig their own grave.

Likewise, Fortunati further illustrates, “The end of our civilization is portrayed as inevitable because of qualities inherent in human nature... The apocalypse is no longer feared; it is desired” (88). Fortunati argues that the humans are the cause for their dooms and now they are no longer feared; it is desired. Amis also explains the same, “The mushroom cloud above. Hiroshima was a beautiful spectacle, even though it owed its colour to a kiloton of human blood ...” (9). Here, he means that cloud of human blood was a beautiful spectacle so people are fond of violation and become the cause of own fall like the fall of Icarus.

Bernard Brodie acclaims regarding nuclear deterrence theory where he affirms that nuclear deterrence is essential to halt nuclear war. Nuclear deterrence is just a fear creator to one-another party thus, nuclear war is denied to be launched. Krishan Kumar also agrees and delineates, “South and Central America, using intellectual distortion, and nuclear blackmail to keep allies, satellites and peoples in line” (196). Kumar argues that US is doing nuclear blackmail by using deterrence theory. Interchangeable, Amis further adds, “Nuclear weapons deter a nuclear holocaust by threatening a nuclear holocaust, and if things go wrong then that is what you get: a nuclear holocaust” (27). Amis clearly explains that nuclear weapons deter a nuclear holocaust by threatening a nuclear holocaust. But if the things go wrong then human being would have gained a nuclear holocaust. Thus, Amis explores that nuclear deterrence is applied to halt the war if it fails then it would create nuclear holocaust.

To recapitulate, Martin Amis’s *Einstein’s Monsters*, an anthology of stories, projects dystopian vision for not celebrating the end of the world but to warn the mankind. The philosophical concept of dystopia by Krishan Kumar and M. Keith Booker exhibit the new dimension to the study of anti-utopianism. Krishan Kumar’s *Utopia and Anti-utopia in Modern Times* exhibits about modern versions of utopia

and anti-utopia which engages in the debate regarding future of modern society, and especially the role of science within society. Simultaneously, M. Keith Booker's *The Dystopian Impulse in Modern Literature* demonstrates the concept of dystopia where present society marked via suffering caused by human and political evils and there is no space of optimism for the better future. To some extent, Bernard Brodie's concept of deterrence theory is applicable to project how the dystopian world has been creating because of the failure of deterrence theory.

Interchangeably, Martin Amis further adds different angle in the study of dystopianism where he gives the several anecdotes in various five short stories. In the first story, "Bujak and the Strong Force or God's Dice" delineates the apocalyptic vision which is created by Second World War where Bujak's father and brothers were killed and later in the graduation of story Bujak's wife and sister get raped and two men were lying there even though he has not any sense of revenge. Similarly, in another story, "Insight at Flame Lake" features a boy, Dan who suffers from schizophrenia because his father committed suicide. Dan's father worked in delivering nuclear weapons and Dan also eager to work with his father. Likewise, in third story, "The Time Disease" narrator's wife suffers with the time disease which reverses the aging process, that is unwanted as all humans want to do is grow older, ill and die because of dystopian world.

In the same way, the fourth story, "The Little Puppy That Could" takes the idea from children's fable in which society is victimized by a giant mutated dog which eats one human a week and obviously projects the anti-utopian society. In the last story, "The Immortals" is narrated through first person point of view in which he narrates the end of time, as the last humanity came to New Zealand to die from radiation poisoning. All the stories depict the large modern traumas and exhibit the

post apocalyptic vision because of nuclear activity. Amis links monsters with nuclear weapons simultaneously with human being and human being become nuclear being.. The atomic age and the cold war shaped American life at each level of society from the boardroom to the bedroom. It captures the entire humanity in invisible jail of fear. Stories of *Einstein's Monsters* demonstrate a society which is on the verge of apocalyptic collapse. In the twenty first century, science and technology play vital role in making utopian world but the technology tyrannize the mankind. So, artificial apocalypse could be held at any time. In this way, Martin Amis is critiquing on scientific optimism and aims to call for bio-centric harmonism by leaving self-egotism. Thus, Martin Amis and Krishan Kumar's projection of dystopian philosophy is not for celebrating the end of world rather they warn the world simultaneously, they advocate for utopian world by exhibiting the faces of anti-utopian world view.

Works Cited

- Amis, Martin. *Einstein's Monsters*. Vintage, 1987.
- Booker, Keith M. *The Dystopian Impulse in Modern Literature*, Greenwood Press, 1994.
- Brodie, Bernard. "The Anatomy of Deterrence." *Strategy in the Missile Age*. Princeton University Press, 1959.
- Cook, Bruce. "Martin Amis's Vision of Armageddon." *Book Reviews*. 1987, pp. 9-13. *The Washington Post*, www.washingtonpost.com/amiseinstein?noredirect=on.
- Clarke, John P. "When Amis went Nuclear." *Review of Amis's Works*, 1998, pp. 9-35. *JSTOR*, www.jstor.org/stable/20719056.
- Craig, Tom. "Einstein's Monster." 1998, *British Council Literature*, www.literature.britishcouncil.org/writer/martin-amis/tom-craig.
- Crayne, Victory. "Martin Amis." *Encyclopedia*, 2013, pp. 26. *Encyclopedia Britannica*, www.britannica.com/biography/Martin-Amis.
- Davis, David H. *Ignoring the Apocalypse to Prevent Environment Catastrophe Goes Astray*. Praeger, 2007.
- Fussell, Paul. *Thank God for the Atom Bomb, and Other Essays*. Summit Books, 1988.
- Gordin, Michael D., Helen Tilley. et. al. *Utopia/Dystopia: Conditions of Historical Possibility*. Princeton University Press, 2010.
- Kumar, Krishan. *Utopia and Anti-utopia in Modern Times*. Blackwell Press, 1987.
- Kumar, Krishan and Stephen Bann, editors. *Utopias and the Millennium*. Reak' Books, 1993.
- Lipsky, Avid. "Einstein's Monsters." *National Review*, 20 Nov. 1987, p. 60+. *Opposing Viewpoints In Context*, www.galegroup.com/apps/doc/

A6102829/OVIC.

Levitas, Ruth. "Utopianism by Krishan Kumar" *Sociology*, vol. 26 no. 2, May 1992, pp 355-356, www.jstor.org/stable/42855018.

Levy, Carl. "Utopia and Anti-Utopia in Modern Times by Krishan Kumar" *History Workshop*, no. 28, Autumn, 1989, pp 193-197, www.jstor.org/stable/4288943.

See, Carolyn. "Humanity is washed up – true or false?" *Harmony Books*, vol. 7 no. 28, 1987, pp.31-35. *The New York Times*, www.nytimes.com/books/98/02/01/home/amis-einstein.html.

Selwyn, Matthew. "Einstein's Monsters." *Literary World*, 2011, pp.2. *The Irish Times*, www.irishtimes.com/einstein's-monsters.